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THE EXCAVATIONS OF THE PAST YEAR, GIVING THE WORLD AN ENTIRELY NEW PICTURE OF THE LIFE AND CONSTRUCTIONS OF POMPEII, REVEAL THE PROGRESS ARCHAEOLOGY IS MAKING IN THE RECONSTRUCTION OF THE PAST.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXIII

MAY, 1927

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## POMPEII TODAY

By GUIDO CALZA

THE excavations at Pompeii continue to excite the interest of the studious and of amateurs of the life of ancient Greece and Rome, because some discovery of importance is made every year which is important in the history of the past and of art. This past year [1926] four really unusual silver statuettes have come to light in the excavations of a private house in the Via dell'Abondanza, to say nothing of a large bronze statue of an ephebus which has been taken to the National Museum at Naples, and which will become one of its most valued ornaments. All four of the silver statuettes represent an old man with an excessively thin body holding a silver tray in his left hand, while his right is pressed against his throat to augment the sound of the cry which issues from his wide-open mouth. This fresh, vivacious statuette represents a peddler in the ancient market, crying the exquisite flavor of the cakes he carries in his tray. It is a caricature of the *placentarius*, or vendor

of *placentæ*, large, thin cakes made of flour and honey, which were cut in slices and sold to the populace, exactly as is still the custom at Naples, where everyone knows the *pizzaiolo* or *pastarellaro*.

The life of old has, then, been restored to us in this figure of a peddler, whose trade was not followed by Romans, but by Orientals, as the Asiatic type of the old man's face clearly shows. Moreover, as these four statuettes were discovered among the fragments of a wooden box, we may believe the owner had just received them from some Alexandrine artificer when the terrific eruption of Vesuvius overwhelmed the lovely little city. It would seem also that this unknown, evidently wealthy Pompeiian gentleman had not even enjoyed having his beautiful bronze statue, found standing on its base in the atrium beside some tall bronze candelabra. Since the ephebus was designed to carry the two candelabra standing beside it, and since



AT THE LEFT, ELECTION NOTICES STRIKE A LIVELY HUMAN NOTE (See P. 205), AND AT THE RIGHT IS THE PAINTED SIGN OF M. C. VERECUNDUS, DRYGOODS AND CLOTHING MANUFACTURER, WHILE MERCURY, GOD OF BUSINESS, COMES OUT OF THE TEMPLE ON THE OTHER SIDE OF THE DOOR, PURSE IN HAND.





EXCAVATING THE ATRIUM OF A WEALTHY POMPEIIAN'S VILLA, WITH THE BRONZE EPHEBUS, POSSIBLY BY PHIDIAS, EMERGING FROM THE ASHES.

the carbonized remains of the cloth which covered them were also discovered, it is evident that the catastrophe overtook the town before the new ornament could be completely erected and placed in the house proper. The house itself was not yet finished. The walls had to be painted, so all the furniture and ornaments had been removed from the interior and set in the *atrium*, or court. The statue was to have stood upon a circular base discovered in the summer *triclinium* in a garden of the house. The proprietor evidently meant the ephebus to carry the lamps used to illuminate the dining-room during his banquets.

A mere glance at this ephebus proves the good taste of the owner in matters of art, for this youthful figure sculptured in bronze is perfect in technique and rarely beautiful: a masterpiece of plastic achievement. As Professor Maiuri—the new Superintendent of the Excavations of Pompeii—holds, the figure must be the work of the immortal Phidias or of one of his pupils at the very least. It may even be that statue of the youth Pantarkes, the victor in the contest between boys in the year 436 B. C., which Pausanias saw in the sacred precincts of the Altis at Olympia.

This masterpiece of pure Greek art, which compares for beauty with the *Idolino* at Florence, was altered in order

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that it might serve as a lamp-stand in this Pompeian house, by bending the hands until they could carry the two tall, solid bronze candelabra, a treatment accorded, moreover, to other Pompeian statues. This alteration gives a displeasing aesthetic effect, naturally; yet the effect is better today than during the Pompeian epoch, because the figure was gilded then. Now it has taken on once more the warm tone of old bronze.

The new excavations have not only revealed masterpieces of ancient art, but have also yielded discoveries which are of importance in the study of both the architecture and the private life of the Vesuvian city. An entire, unlooked-for world that disappeared most tragically has returned to us after the lapse of twenty centuries, exciting general interest in its diverse industrial and commercial relations. Just beyond the gate which separates the old from the new excavations is the Fullonica Stephani, Mr. Stephen's laundry and dye-house, which still preserves the very graceful *atrium*, with such a deep *impluvium* that we may suppose it was used to wash the materials. Behind it are the vats for dyeing and wringing, and there is also an upper terrace where the goods were hung to dry. The

kitchen still contains many utensils. All the walls of the house are decorated with frescoes in the fourth Pompeian style *with the upper borders in imitation of marble, and the walls in Pompeian red with Cupids and dancing girls*.\*

Opposite the Fullonica is a large shop. Its proprietor was one Marcus Cæcilius Verecundus, who must have sold drygoods and clothing, as may be inferred from the paintings on the facade which served as advertisements of the business within. In fact Mercury, the patron of merchants, is seen



"A VERY PRACTICAL PICTURE OF A MERCHANT WHO WISHED TO SHOW HOW WORK WAS DONE IN HIS FACTORY."

\*Dr. Calza's Italics.

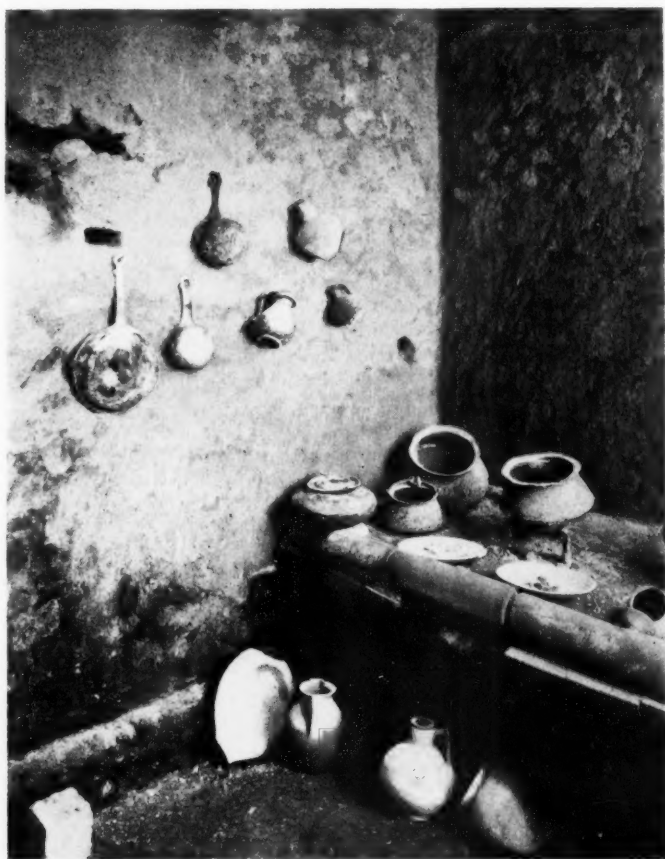
## ART AND ARCHAEOLOGY

coming out of a temple, purse in hand; and, on the other side, is the Pompeiian Venus wearing an azure robe, in a chariot drawn by four elephants and accompanied by Fortune and a priestess.

Below the figures are to be seen the various stages of cloth-making and selling. This is a very practical picture of a merchant who wished to show how the work was done in his factory, and thereby persuade his patrons to make purchases.

The long Via dell' Abbondanza, now excavated for five hundred metres, is animated with the life of ancient days by the paintings and *graffiti* the Pompeiians left for us. Each building had its shops, among them many *thermopolia*, which may be compared to the modern bars and wineshops. There is one, for example, with a marble bar on which are many bronze jugs. In the bottom of one, which is hermetically sealed, is some liquid—all that remains of a drink prepared on that June day in

the year 79 A. D., just before the catastrophe. There are vessels of every form and size, from large amphoræ to *fiaschi* and bottles shaped like fowls and foxes. The accounts of the bartender have been found scribbled on the walls, allowing us to know how much he charged his customers for bread and wine. One of them, indeed, is represented in caricature on the wall near the entrance as having a monkey's head. Evidently he was a fashionable youth, who came here to flirt with the barmaids, who were from every part of the world, as may be gathered from the inscriptions. There was a Zmigrina from Smyrna, a Jewish Maria, a Greek Aigle. The presence of these women, whose names are mentioned in the scrawls left by their admirers, makes it evi-



AN EXCAVATED KITCHEN, WITH ITS POTS AND PANS IN PLACE, PRESENTS A MORE CONVINCING PICTURE THAN WHEN IT IS BARREN.



THE SHOPS OF THE VIA DELL' ABBONDANZA WERE JUMBLED TOGETHER IN VERY MODERN FASHION: A DUBIOUS BAR, A CHAPEL OF THE GODS, A BLACKSMITH'S FORGE, ETC.

dent that there were lodgings above the barroom. However, one must not believe that the Pompeiians were all pleasure-seekers, for next door to this bar of dubious repute is a *compitum*, that is, a little chapel where the *lares*—the divine protectors of the house and of the street—were worshipped: Jupiter, Juno, Minerva, Mars, Hercules, Venus, Mercury, Proserpina, Vulcan, Ceres, Apollo and Diana, all painted on the walls, while four priests—Succosus, Victor, Asclepiades and Constans—are shown offering sacrifices on the altar, around which two *lares* dance. Beneath the altar is

the serpent *agathodæmon*, which was said to bring good luck.

Civil life seems, in this way, to be mingled with religious customs; and close beside the useless, or superfluous, shops like the bar there are useful ones, like that of the iron-founder and geometrician Verus [?name illegible in manuscript.—Ed.]. This shop was lighted by a large lamp which also served as a sign. The many utensils found in this little smithy—among them the remains of a groma, the ancient surveyor's device for measuring land—had quite evidently been taken there to be repaired.



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But all the houses in the Via dell' Abbondanza are a delight to both eye and spirit: one really has the sensation of relieving a bygone age in all its manifestations. There is one house which it seems should have been named the House of the Triclinia, because of its marvelous stuccoes. It was about to be "done over" when the great eruption buried the city, and a quantity of materials have been discovered which show the preparations for re-decorating the apartments. The *tablinum* is especially remarkable with its marvelous white stuccoes on a blue ground, representing scenes from the last canto of the Iliad, and from the

combat between Hector and Achilles. These stuccoes, which were broken into fragments and have been carefully re-composed from more than a thousand pieces, are a prodigy of archaeological learning, patience and skill.

In the House of the Cryptoporticus, so-called because of a covered portico with windows giving upon the garden, is a scene of death which makes a profound impression: the tragic end of those last Pompeiians who had no opportunity to flee the catastrophe. Eight unfortunates sought refuge here in the portico, which had been used as a cellar; but instead of safety they found immortality of a sort. Beyond



THE LAST REFUGE OF EIGHT UNFORTUNATES IN THE HOUSE OF THE CRYPTOPORTICUS PROVED A TOMB, HERMETICALLY SEALED FOR MORE THAN A THOUSAND YEARS.





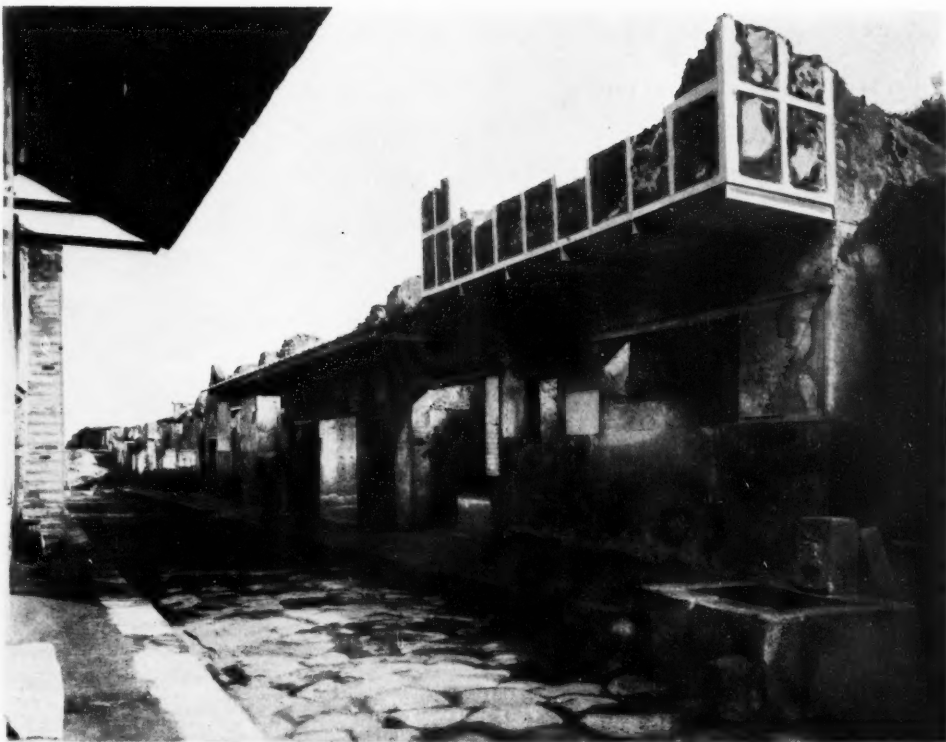
THE NEW METHODS OF EXCAVATION PRESERVE THE UPPER STORIES OF THE HOUSES AND SAVE A GREAT DEAL OF CONSTRUCTION FORMERLY LOST.

them thundered the volcano; the earth shook with the retching of the enraged Titan. Into every crack and cranny, through every opening large or small, filtered the steadily increasing down-pour of powdered, calcined stone and probably poisonous gases. Little by little the ashes increased in depth; little by little the life-supporting air grew denser and more choking. Escape there was none. Outside the suffocating black pall of cinders completely cut off the light of day. And so they waited, knowing the end.

Especially terrifying is the figure of a young girl, hiding her head on her mother's breast. Graphically have the plaster casts preserved her pathetic dis-

tre, and that of the man who fell alone, grimly holding over his mouth the cloth which failed to keep out the stifling, strangling cloud.

Plaster casts have also been made of doors and of wardrobes, as in the house of L. Caius Secundus, also called the House of the Hunt because of the pictures of wild animals upon its garden walls. Nor are mosaics lacking in the apartment of the Duumvir (or Mayor) P. Proculus. In fact, there is one representing a dog tied to a door, while others show birds and peacocks. A certain C. Cuspius Pansa must have been a very good man. At least, he must so have regarded himself, since he declares of himself in an inscription



UNTIL RECENTLY POMPEII WAS THOUGHT TO HAVE HAD ONLY ONE HOUSE WITH A BALCONY, BUT THE LATEST WORK HAS REVEALED GALLERIES, BALCONIES, WINDOWS ON UPPER FLOORS AND SHEDS.

found in this house: "*Si qua verecunde viventi gloria danda est huic juveni debet gloria digna dari*", which is to say: "If praise and glory should be given to one who lives honorably, praise and glory must be given to this young man." Very likely he belonged to the society of the *Juvenes Venerii Pompeiani*, which united the *jeunesse dorée* of the city and had as its object the preparation of good citizens and brave soldiers. Records of its training are found in many imperial Roman cities. It was fostered and favored by the emperors themselves and by the princes of the Imperial House, who willingly accepted membership in it as *patroni*.

The meeting-place of the *Collegium*

*Juventutis* of Pompeii has been discovered. The entrance is decorated with trophies of war and with the palms given to the victors in the games and races. Within is the *armamentarium*, a vast hall with large wardrobes or lockers containing arms and gymnastic apparatus, while the walls are painted with winged Victories and the standards of the legions.

Almost opposite the *Collegium* is perhaps the most beautiful house in the whole *Via dell' Abbondanza*. It compares for interest and for the state of its preservation with the famous houses of the Vettii and of the Faun. This is the house of Loreius Tiburtinus. The large garden with its grapevines is more fasci-



THE TRICLINIUM IN THE HOUSE OF CRESCENTIUS, WHOSE GUESTS WERE ADMONISHED GRAVELY NOT TO FLIRT WITH ONE ANOTHER'S WIVES.

nating than all the rest, and has been planted anew so that it flourishes again today. A little stream of fresh water runs through the garden between banks of polished marble, while along the front of the portico is a channel ornamented with little marble figures. This tiny runlet cooled the rooms opening on the portico. At the end of the channel, which is about twenty metres long, one metre wide and one deep, is a *biclinium* or diningroom for two people, with a figure of Narcissus looking at himself in the water painted on the wall, and one of Thisbe killing herself upon the body of Pyramus. This diningroom is curiously situated around the end of the channel, where the guests could amuse themselves by watching the fish swim about in the water, or even—if the Fates were propitious—by catching them.

In the middle of the channel is a niche ornamented with four Doric columns and a mask of Ocean, beneath which is a little basin with a marble Cupid, while on the wall Diana and the luckless Actæon are admirably painted. All is charming, vivid and fresh. The paintings are not very finished, though the pictures of Narcissus and Thisbe bear the signature of the artist—*Lucius pinxit*—but there is great variety in both subject and coloring everywhere, from the room with scenes taken from the Trojan epic to the one in which are painted nude figures of little girls. It has been possible to replace even the shutters in this room, with their movable slats, just as they were in ancient times. And is it not marvelous to have found the *triclinium* in the house of Crescentius almost intact—with a heavy marble table in

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the centre on which is a mark left by some vessel which stood there, who knows how long? The walls are blue in color, and are covered all around the room with moral inscriptions which do honor to the host and proved useful, let us hope, to his guests, for he reminds them to behave as they should, to wash their hands and feet, and, most amusing of all, not to flirt with another man's wife—"lascivos vultus et blandos autem ocellos conjuge ab alterini sic tibi in ore pudor"!

The importance of the election-posters is recognized by all; also that of the Pompeian *graffiti*; not solely because they reconstruct the life of ancient times for us, but because they help us to identify the owners of the houses. The municipal elections must have been just held at Pompeii when the catastrophe occurred, or they were to come off within a short time. This is why numbers of the posters have been found which would have been cancelled had the elections already been held. The method of writing on the walls was very simple. The facade was white-washed. Then the most popular names were written on it in red letters with the names of their supporters. Sometimes it is a workman's guild which supports a candidate, as witness the fullers who plead for their man in the line: "*L. Holconium fullones universi rogant.*" The women also took an active part in the local politics—"C. Julium Polybium duumvirum Specla rogat", from which it appears that Specla was the legitimate wife. But it was not always the wives who supported the candidates. Indeed, the opponents of this very Polybius put up a poster in which he is recommended by a certain Cuculla, which, we strongly suspect, was the name of a courtesan, since this name is all scratched out, as

if Signor Polybius was ashamed of being supported by Signorina Cuculla.

Now comes the question of why this Via dell' Abbondanza seems so different from the other streets in Pompeii, because, though the old town is always interesting with its temples and theatres, thermae, Forum, etc., and some houses of singular importance, it is certain that no other street offers such important and seductive elements of architecture and of everyday life as this. Perhaps it was the principal thoroughfare, or the wealthiest in the city? Not at all. It is not even in the centre of town. The difference is the result, to a great extent, of the new method of excavating adopted here: that is, the result of the great progress made by archaeology during recent years not only at Pompeii, but at Ostia and in all the excavations of ancient cities. The old excavators were satisfied to free the buildings from the ashes and *lapilli* which hid them, and left only such walls standing as were well-preserved. Almost all the fragments of walls were thrown away. The objects found were taken to the Museum at Naples, far from the place where they belonged. For instance, there was only one house with a balcony in all Pompeii, the Casa del Balcone Pensile, we were taught to believe. But in the Via dell' Abbondanza the existence has been proved of houses with sheds, and with balconies, galleries and windows on the upper floors!

The new method proceeds by strata from above downwards; the roof of a house or shed is freed first from the ashes, then photographed, then supported on new rafters in place of the old wooden ones, which were completely carbonized. The roof having been put in place, the archaeologist continues to

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excavate, returning the fragments of walls and fallen ceilings to their original position and recomposing the paintings and stuccoes with the most elaborate care, just as has been done in the House of Achilles. So, when the excavators reach the ground floor, the house is in perfect order and quite ready for visitors. Moreover, everything abandoned by the last inhabitants is left where found: that is, where it was while the city was alive. For example: all the bronze vessels were found in the ancient barroom, and all the utensils are still hanging on the wall in a kitchen. It is the same with the many *viridaria*, or gardens inside the house: plaster casts have been made, preserving the forms of the roots of the plants; and the same trees, the same flowers that grew there in ancient times are planted

again, exactly as was done in the grape arbor in the garden of Loreius Tiburtinus.

These, then, are the marvelous results which the progress made by archaeology has yielded; for archaeologists are no longer satisfied with bringing the ruins of the Past to light. They must restore to its fullest value every element of life in ancient times because a ray of light may come from some tiny dead thing. The archaeologist is no longer a necrophore but the marvelous resuscitator of a bygone life and art. As the engineer constructs for the future so the archaeologist, employing his skill as excavator and scientist, reconstructs an ancient civilization in all its various manifestations, from the cult of the gods to the practical life of every day.



RARE OLD TSIA STORAGE JAR.





SANTA CLARA.

## POST-SPANISH PUEBLO POTTERY

By KENNETH M. CHAPMAN

THE potter's craft is by far the Southwest's most notable contribution to aboriginal American art. Its development from a crude handicraft in early prehistoric times, its persistence through the upheaval of Spanish conquest and settlement, and its survival during the three centuries that have followed are important chapters in the unwritten history of Pueblo Indian culture.

Notable collections of pottery, now scattered among the museums of both America and Europe, give evidence of a marvellous development of the craft in pre-Spanish times. Far back in this long bygone period the cliff- and mesa-dwelling ancestors of the Pueblos had settled down to the cultivation of corn, beans and squash, and to the building of permanent dwellings, a sedentary

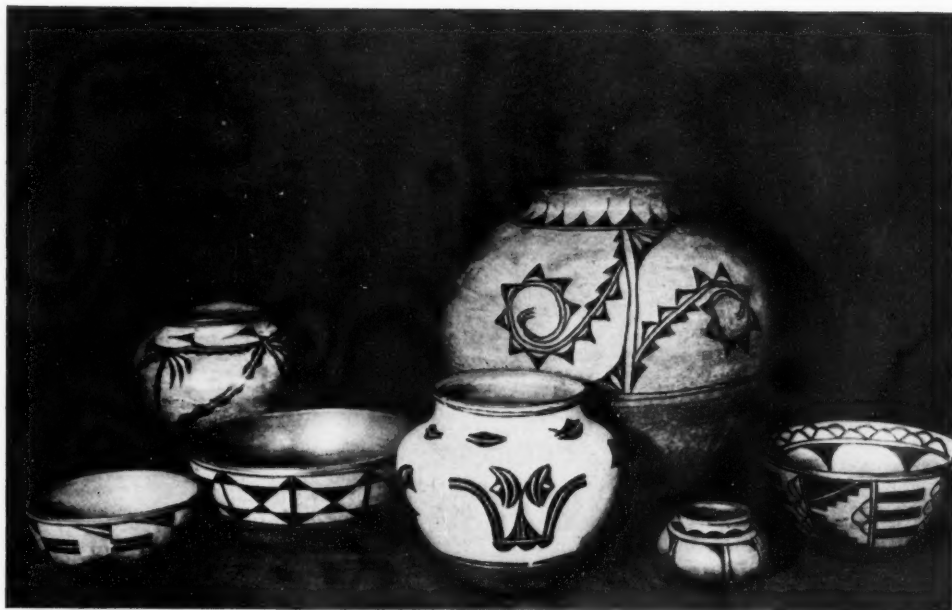
life which brought about the need of pottery for the storage of meal and water, and for the cooking and serving of food. The comparative abundance of this early pottery is easily explained. It was interred with the dead, and in unbelievable quantities still awaits the archaeologist's shovel in buried *pueblos*, now for the most part guarded from vandalism by various government and private agencies. As time went on a distinct type of ware was produced in each of six or more cultural groups which were barred from easy communication by mountain barriers or by wide stretches of arid country. The wares of these sub-areas, differing in materials, form, and decoration, afford the archaeologist his surest evidence not only of barter and migrations between distant *pueblos*, but also of suc-



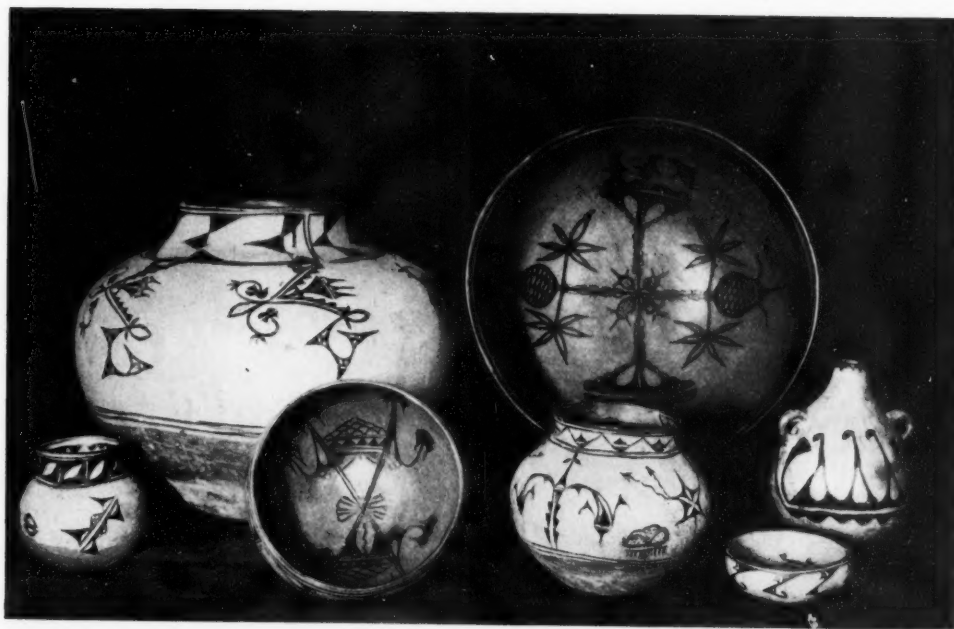
SAN ILDEFONSO.



TESUQUE.

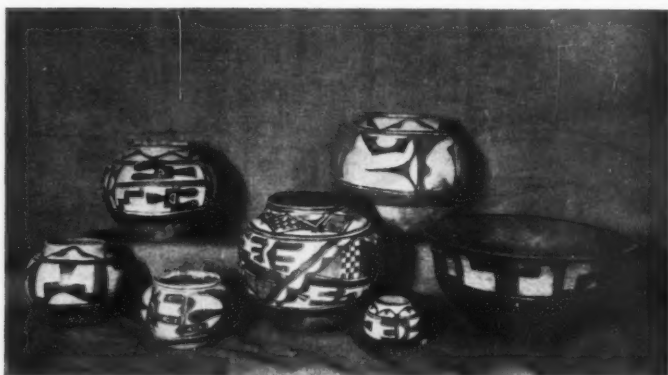


SANTO DOMINGO.



COCHITI.

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SANTA ANA.

cessions, one upon another, of culture-wave after wave throughout the whole Southwest.

The coming of the Spaniards brought great changes in Pueblo land. Scores of villages were abandoned and, in the readjustment of those which survived, many of their prehistoric crafts fell into disuse. But pottery-making, always a domestic art of the women, survived the shock and has flourished since in more than half of the twenty-five *pueblos* as they exist today. A distinct type of ware was finally developed in each, but just how early these marked differences began to show themselves is yet to be determined. There is but little of this early post-Spanish pottery left to tell its story, for the ancient custom of burying it with the dead was abandoned soon after the conquest. Consequently less pottery was made and this, subjected to every day use, all but disappeared through

natural wear and breakage. Only rarely did a water-jar, food-bowl or ceremonial piece escape destruction by retirement to a dark and seldom used storage-room. Perhaps the oldest known specimens are the huge meal-storage jars, often with a capacity of twenty gallons or more, whose rightful place was in these same dark

storerooms where, either standing in secluded corners or permanently plastered upon pedestals of clay, they held the surplus meal of successive generations of thrifty grinders against the day of sickness or feast.

There is not the slightest trace of Spanish influence in either the form or decoration of this post-Spanish pottery, as the accompanying illustrations of old and used specimens from ten *pueblos* will attest.\* Local sources of clay and tempera, slips and pigments, played their part in this diversified develop-

\* From the collection of the Indian Arts Fund.



TSIA.

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ment, and in addition, the potters of each village made their own use of the common Pueblo heritage of age-old symbolism in the decoration of their wares.

Through the three centuries that have passed, the designs of Pueblo pottery have had one dominant theme, a prayer for rain for the maturing of crops, a matter of gravest concern in this semi-arid region where the menace of drought is ever in mind. So in endless profusion of combinations appear the symbols of mountains and clouds, lightning and rain, and leaves, flowers and seed-pods as emblems of growth and maturity. With these frequently appear fantastic forms of birds or the feathers of birds, both of which serve to bear their prayers aloft. In some *pueblos* certain intricate designs have survived, practically unchanged; in others the same design was seldom repeated.

Not all of the *pueblos* have made use of symbolic decoration. At San Juan and Santa Clara a highly polished but undecorated ware has been made for centuries. In the former the fine clay slip is burned to a deep red; in the latter it is smoked after the firing is complete, to produce a lustrous black. The wide flaring bodies and rims of Santa Clara water-jars are distinctive among Pueblo forms. These red and black wares were also made in early times at other Tewa *pueblos*, but in San Ildefonso and Tesuque the early preference was for pottery of light color, decorated with designs in black alone. This was followed in San Ildefonso by a period of

two distinct types, the polychrome, and the red ware with decorations in black.

The pottery with a light color was also developed at the Keres *pueblos* of Santo Domingo and Cochiti, where it still persists. In the former there is a notable survival of prehistoric geometric design; in the latter the rain and fruition symbols appear in greatest profusion.

Pottery-making has all but died out at Santa Ana, but enough of the product survives to prove it entirely dis-



ACOMA.

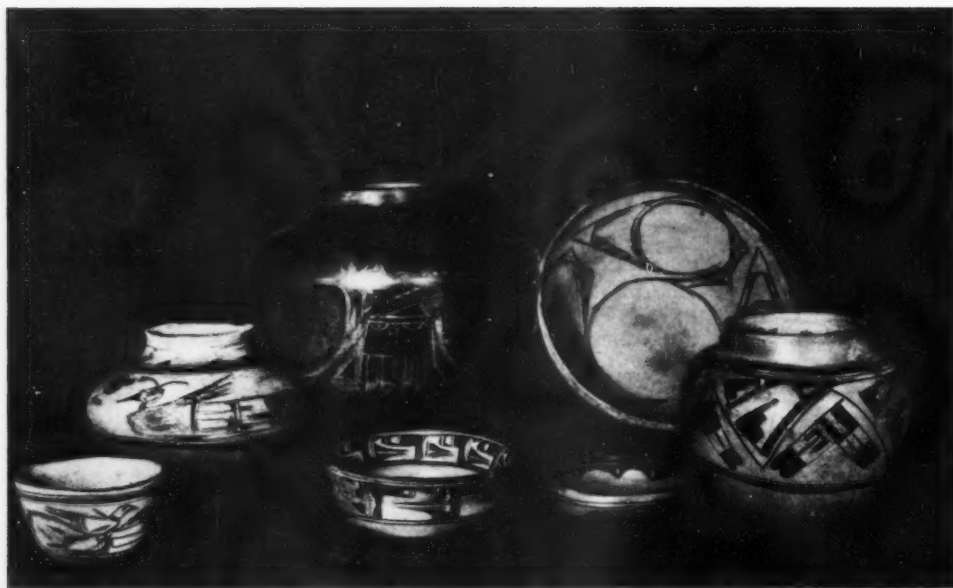
tinct from that of the neighboring and closely related *pueblo* of Tsia whose durable, stony ware has long been prized among the other *pueblos* of the Rio Grande area. The decorations of Tsia pottery, in black and red, and less frequently ochre or tan, are painted on a white slip. This wears off with use, exposing an undertone of flesh color which harmonizes beautifully with the pigments used in its decoration.

The pottery of Acoma has always been famed for its thinness and lightness, and for its remarkable range of decoration, which includes ancient geometric designs, plant-forms, and conventionalized parrots, done in black,





ZUÑI.



HOPÍ.

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red and orange on a startlingly white ground.

The art still survives at Zuñi, where large food-bowls are a distinctive feature. The decorations are in black and red on a white ground, which with use takes on the quality of old ivory. A strong likeness to ancient Zuñi art is noticeable in the form and decoration of the Hopi pottery of past generations. The fine slip most commonly used varies in color from white to orange, depending on the degree of heat produced in firing. The pigments are black and red, though white was often used with black in the decoration of a finely-surfaced red ware. Although the Hopi have been unusually favored by the fine quality of their clays, slips and pigments, the potter's art has died out in several of their villages. It still thrives at the Tewa *pueblo* of Hano, but even there it has undergone a great change, due to the demand of traders and tourists for reproductions of pre-historic Hopi forms and decorations,



ELABORATELY DECORATED SAN ILDEFONSO STORAGE JAR OF THE OLD TYPE.



TYPICAL OLD ZUÑI WATER JAR.

which are now made in great quantities.

The commercialization of pottery-making has also brought about a great change in the art of San Ildefonso and other pueblos. In some instances the form, finish and decorations have been greatly improved, but the ware is not fired sufficiently to make it serviceable for the use of the Indians themselves. This is also true of the highly polished black ware of San Ildefonso, as its beautiful finish is lost with hard firing.

There are those who foresee the dying out of the old art, as the introduction of the white man's utensils lessens the need for good serviceable pottery for domestic use, and as the younger potters adapt their product to the demands of the buying public. However high a standard may be reached by oncoming generations of potters in providing new types of art ware for the *americanos*, the lover of antique Pueblo pottery cannot but regret the abandonment of the old types of each *pueblo*, honestly made and thoroughly fired for the use of the makers themselves, and bearing the symbolism expressive of a simple faith in the oneness and beneficence of all nature.



WAR: CEILING IN PITTİ PALACE, FLORENCE, BY PIETRO DA CORTONA.

# PIETRO DA CORTONA: A MASTER OF THE SEICENTO

By DAVID E. HEINEMAN

WHEN Luca Pitti, opulent banker of Florence, about the year 1435, undertook, with more of ambitious vanity than discretion, to set his newly acquired wealth against the none too firmly established political power of the Medici family, he proceeded in a fashion especially designed to appeal to the instincts of the Florentine populace. To it, the external things made chief appeal; with it, a large palace was the prime necessity for a leading personage. In mediaeval Florence as in Rome, and, in fact, in all the Italian cities, the family home must needs be a family fortress and a family palace.

With banker shrewdness, Luca Pitti refrained from building his seat in the clustered hot-bed of the old established strongholds of the Florentine nobility. Familiarity would be given by him no opportunity to breed contempt; indeed, there lacked not from the beginning ample contempt for the moneyed upstart, that caustic, ironic contempt to which Tuscan keen-wittedness always gives picturesque form and not infrequently indelicate expression. The banker-prince did not engage to be daily snubbed at close range; instead of being looked down upon from across the street, he preferred to look down upon the would-be snubbers. So he betook himself to the hills overlooking Florence—to what the Parisian would call the left bank—and there established himself in magnificent fashion. Naturally his architect had to be the best that money could obtain, the one most in vogue; wherefore we owe the design of the Pitti Palace to Filippo Brunelleschi. There is great difference

of opinion about this structure; some call it a wonderful palace, others manage to slip in the word "prison."

The Pitti Palace gives the impression of solidity, of "Here I am, here I stay", and if Brunelleschi's pencil moved a bit toward the heavy old fashioned rather than toward the delicate newer forms, we may be sure he had his instructions. Great bankers the world over are reputed to have set notions of what they want; power is arbitrary, if not always discriminating, and there have been modern instances of architects tearing their hair over what the merely rich have attempted to do with a really artistic design.

In any event, what may have been ruggedness in the original palace was dealt with gently by those later owners who, adding to it, wedded it to its glorious gardens, making that unity of structure and setting which long afterwards was realized to perfection in the Luxembourg Palace at Paris, a lineal descendant of the Pitti. Long before this, however, Luca Pitti had gone as he had come. He went before the interior of his palace was completed. The weight of those heavy stones and massive arches had crushed him into bankruptcy. At the opportune moment the Medici family reached across the Arno and enfolded his palace. Were it not for the fact that it has retained his name, the poor rich-man would figure in history merely as a very minor Medicean episode.

It was not long after its acquisition that the palace took on the unexampled splendor and luxury of the Medici. The cold walls and ceilings



THE GOLDEN AGE: FRESCO BY PIETRO DA CORTONA, PITTI PALACE, FLORENCE.



## ART AND ARCHAEOLOGY

were no longer to remain unenriched. Even as the best architect of his day had been summoned to erect the palace, so now the painter pre-eminent was called upon for the decoration of the interior. The choice of Pietro da Cortona (Pietro Berrettini, 1596-1669) was a logical one. After the great masters of the Cinquecento had come the Academicians, foremost among them the Carracci. Though masters of and upholders of the fine traditions of their craft, they lacked a certain something which left their work cold and without appeal. It was from the reaction against the Academicians that Pietro da Cortona had sprung. He represented a healthy naturalism, expressing itself without derogation of the highest ideals and standards of painting. Art at that time could not go back to the primitives or their successors. The High Renaissance art had superimposed much that was Pagan upon the former simple piety. The artist now painted for prince or priest, for castle or church, but in any case he painted with power and grandeur.

It is only at the present day that a just valuation of the artists of the Seicento is being arrived at. We do not hear the terms Base Renaissance or Decadence so frequently as in the days of Ruskin, nor do we hear as much about Pre-Raphaelites. We have come to realize that the man who imitated, let us say Botticelli, overlooked the fact that if Botticelli imitated someone else, then so much the worse for Botticelli. We have learned that there is absolutely nothing so far removed from the ancients, so far removed from the thing it seeks to imitate, as the imitation of the ancients. Unhappily, it is artificial; happily it is evanescent. One need not be a very old person to be able to recall the low estate which in our

own time had overtaken the late Renaissance artists. One might then have thought that painting and sculpture had perished with Raphael and Michael Angelo. Today public galleries struggle for exhibits by painters to whose works their doors were closed a half century ago. The late American sculptor, Larkin G. Mead, who shared his early Venetian days with his brother-in-law, William Dean Howells, never tired of telling—and the present writer was privileged to witness the pathos of the recital—how he was offered for the sum of six hundred dollars the entire series of Tiepolo's incomparable Stations of the Cross, now one of the most valued treasures of the city of Venice.

The Italian government realized all this in 1922 when, at the instance of the *cognoscenti* of Italy, it organized the great exhibition of the Seicento and Settecento painters at Florence. The same impulse led to the formation of the Magnasco Society in London, organized for the study and appreciation of Baroque painting, and which, under the presidency of Lord Gerald Wellesley, gave its first show in the autumn of 1924.

When the exhibition of 1922 took place at Florence, it was fittingly housed in the Pitti Palace. From its high vaults the frescoes of Pietro da Cortona dominated the rich offerings of genius that ranged the walls, among them such canvases of his as the *Sacrifice of Solomon*, loaned by Prince Corsini; the *Madonna in Glory*, sent by Count José Canavero, and the *Moses and Jethro's Daughter*, from the gallery of the Marquis Carlo Lotteringhi della Stufa.

Of the painter of these frescoes, so happily conceived for stately salons, the words of Count Carlo Gamba,



THE AGE OF SILVER: FRESCO BY PIETRO DA CORTONA, PITTI PALACE, FLORENCE.

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surely an authority on the Seicento as well as on so much else in art, epitomize the genius of Pietro da Cortona. He says of him: "He knew how to wander widely with his brush over ceilings and walls as if in an empire of air and light—and was the creator of that style, decorative, exalted, joyous, luminous, which spread gradually all over Europe and filled the vaults and vistas of two centuries." Europe is a large field, two centuries a long period; no ordinary genius could create a style that could dominate so large a field, so long a period. Yet when we trace the offspring of his art on the ceilings, the canvases and the tapestries of Italy and France alone, we realize the truth of the statement.

There are those to whom the great ceiling in the Barberini Palace at Rome expresses to the utmost the imagination, genius and power of Pietro da Cortona. Truly it astonishes and baffles the eye of the beholder and evokes the wonderment of the painter. Suffice it to note here that the Barberini, for whom or for whose pope, Urban VIIIth, nothing was too magnificent, were content to select Pietro from among all the artists of Italy.

As for the Pitti Palace frescoes, their subjects are naturally allegorical. The ceiling of one of the five rooms, the Salon of Mars, is devoted to war, whose varied panoply circles around the central Medici insignia. The size of this composition defies reproduction in the small. In it we look up at ancient galleys, whose outstretched oars sweep above our heads. On their decks we behold hand-to-hand conflicts. We see moreover the shock of collision, which leaves one huge ship serenely floating at the side of its sinking rival. The two celestial messengers of ancient Rome, precursors of good news, their ponder-

ous steeds lightly treading cloud or air, point to victory, laurel-crowned by cherubs. The marvel of all this is the perfect ease and freedom with which all the difficulties of perspective and foreshortening are met, verily "in an empire of air and light".

One of the mural series represents the Ages of Gold, Silver, Copper and Iron. The first of these is delightfully idyllic. The lion is naively passive and patient, even for a Renaissance lion, who seldom succeeds in being really savage. This particular lion is not lying down with the lamb, but snuggled in his mane is none other than the timorous hare, quite undisturbed by the imminent footfall of a chubby cherub. The happy folk of this Golden Age are occupied with garlands and flowers, with which latter the foreground is richly carpeted. There is no suggestion of the need of food; the acorned bough which the youth in the tree is grasping is only one more to be added to those festively borne by the cherubs. Everybody is happy in this floral Paradise; in the background is a group of dancers, near them a stag, quite unafraid.

When we pass to the *Age of Silver* the world is bucolic, but labor has entered into it. The plow and harrow are in evidence, grapes are being pressed, the ox is in harness, sheep are being sheared, grain harvested; a diet of fruit has supplanted the chameleon fare of perfume and aloes; the slaughter of animals for food has intervened. The genius-head on the scallop-shell at the top of the composition smiles, though not so blandly and serenely as the one in the *Age of Gold*; the smile is a bit forced, and something like apprehension is in the eyes. In the *Age of Copper* this face becomes sullen and defiant, while in the *Age of Iron* it be-



THE AGE OF COPPER: FRESCO BY PIETRO DA CORTONA, PITTI PALACE, FLORENCE.



## ART AND ARCHAEOLOGY

comes an outright Medusa-head, ghastly impassive, with no vitality save in its snaky curls.

The *Age of Copper* brings warfare in its train. Accoutrements litter the foreground; at one side a foreign captive and a woman, the latter of rare beauty and noble mien, are seated, both in chains. A refined resignation is coupled with their grief; even their arms and hands are eloquent of their emotions. The craftsmanship of these figures is superb. When one recalls the best that has been done in modern German mural painting, one vaguely guesses that Kaulbach may have paused for more than a moment before this group. Indeed, these frescoes seem to prefigure much of modern art, especially of French art, from Louis XIV to the modern Gobelin tapestries. "To the victor belong the spoils" is quite the sentiment of the *Age of Copper*. The central group represents the monarch awarding coronets to successful war leaders. These are a greedy and repellent set, and the eye turns for relief to a third group who suggest the hard literalness of the written law and its fruitfulness for dispute. In the background is a beautiful *tempietto*, redeeming with its serene proportions the discordant and depressing human elements of the scene. Incidentally it may be noted that Pietro da Cortona was an accomplished architect as well as painter. His churches are masterpieces of proportion as well as of refinement. His best work at Rome is overshadowed, like so much else there, by the hugeness of the larger basilicas of the city.

Last of all is the *Age of Iron*, replete with violence and murder, and sufficiently telling its own story. Never forgetting, amidst the horror of the subject, that these allegories serve as

decorative art, the artist has made into an arresting feature, in the very center of his composition, a stately pair of columns, with floating drapery atop. Heavily foliated garlands are at the sides; he has added on either hand the statue of a goddess and the upper portion of a temple, adjuncts of piety in contrast with wickedness. The malefactors, it may be noted, are not killing; they are at the point of doing so, a concession which spares the beholder's nerves and quite suffices for the case.

The beauty of composition, the artistry of execution, and the carefully considered play of light and shade, as well as the wondrous color—for Pietro da Cortona is pre-eminent among the great colorists of the Seicento—are apparent throughout all these works. These are indeed his characteristics as an artist. To them may be added the beauty of his women, in face and form, the delicacy of their flesh texture losing in its softness nothing of firmness of line, and above all, the exquisitely refined arms and hands, in these respects equalling, if not excelling, the best of the Venetians, while foregoing what with them so often verges upon mere voluptuousness.

The salient characteristics of Pietro da Cortona appear in full measure in an altar-piece portraying *Santa Barbara and Saints*, a work only recently brought to America and temporarily lodged in the University of Michigan Art Gallery at Ann Arbor. This work, in which the saints are done in life-size, rejoices in the rare possession of its original period frame, done partly in high relief, and which sets off the rich coloring of the painting. The play of light upon the lapis lazuli blue and the rich brown of the drapery, as well as upon the faces and arms, is strikingly





THE AGE OF IRON: FRESCO BY PIETRO DA CORTONA, PITTI PALACE, FLORENCE.

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effective. Santa Barbara, as the dominant figure, preempts half the canvas, yet so delicately placed and lighted are the two accompanying saints that they seem not at all to be crowded to one side. Perhaps the timid reserve of Santa Lucia, approaching almost furtively towards the center of the canvas, and the docile grace of Santa Prisca, serve to give this impression, since their gaze and interest are centered on what is about them, in contrast to Santa Barbara, who is utterly detached from her environment and as much absorbed in what is celestial as is the *Saint Cecilia* of Raphael.

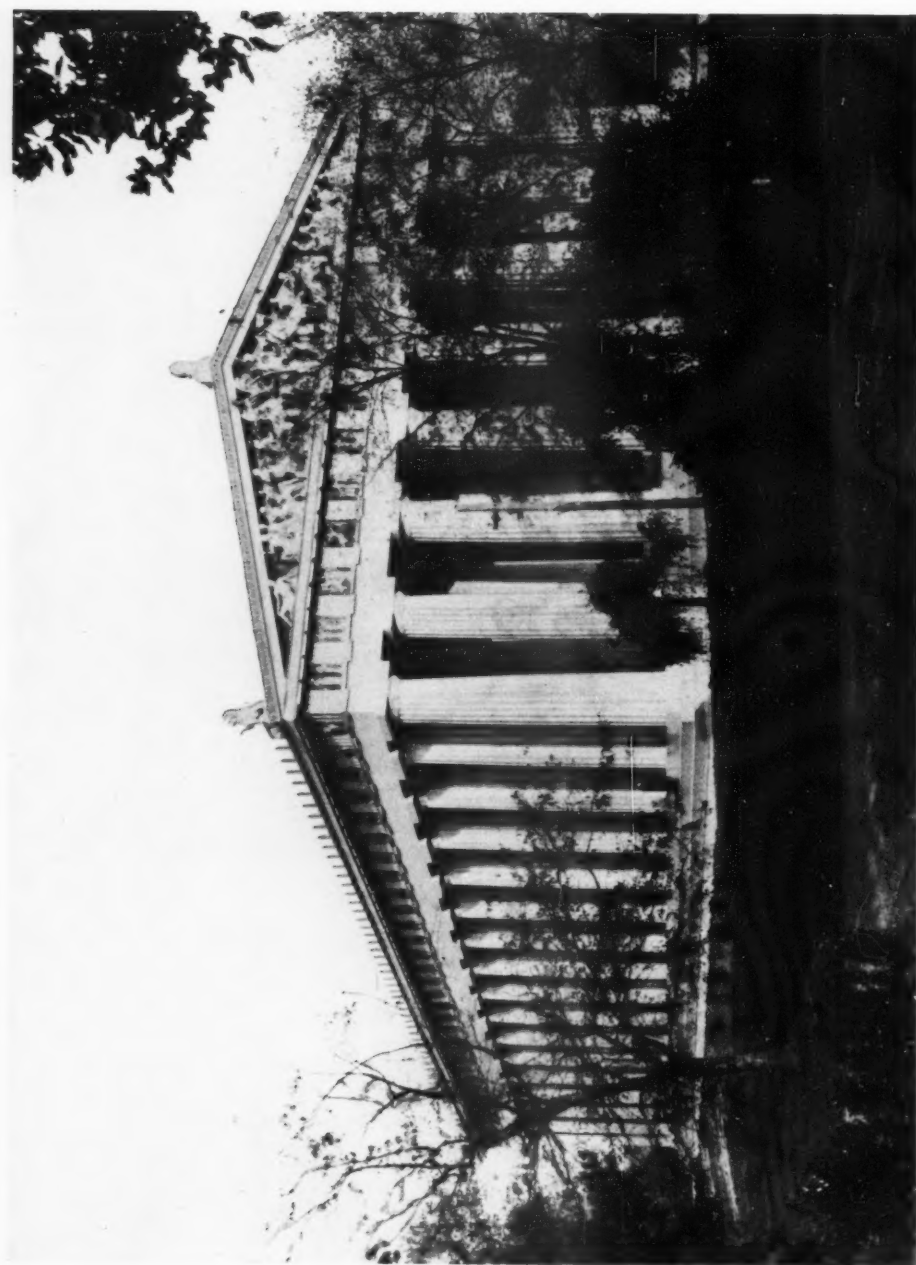
It is interesting to note that the painter employed for this altarpiece the same models who served him for the Pitti Palace frescoes, a circumstance which found no small interest for Commendatore Odoardo Giglioli of the Uffizzi Gallery in Florence, whose interest in Pietro da Cortona is natural enough in view of his official relation to the Pitti Palace collections. Santa Lucia is none other than the sweetly girlish and coy figure at the left in the *Age of Gold*; there, too, in the right background of that fresco, is the unbeatified Santa Barbara, with her rounded face, fine brow and beautiful



SANTA BARBARA AND SAINTS; ALTAR PIECE BY PIETRO DA CORTONA IN UNIVERSITY OF MICHIGAN ART GALLERY.

arms and hands. Again, in the *Age of Iron*, poor Santa Prisca, at the right, is about to undergo allegorical martyrdom. In the *Age of Silver* all these lovely models appear, though treated less as portraits. The artist must have loved to paint these three faces, for it is plain that they are portraits, slightly, it at all, idealized. Even the cherubs who in the background of the altarpiece hover in the golden-amber light so much favored by this artist to accentuate the warmth of his figures, are

[Continued on Page 236.]





WESTERN PEDIMENT OF THE NASHVILLE PARTHENON, WITH SCULPTURE EXECUTED BY THE AUTHORS.

## THE PARTHENON OF NASHVILLE

By LEOPOLD AND BELLE KINNEY SCHOLZ

THE Parthenon, the immortal Doric temple, stands recreated in full size replica at Nashville, Tennessee. This building, restored for purely esthetic reasons, will eventually be used as an art museum. The Board of Park Commissioners of Nashville were the builders, and the well-known architect Russell E. Hart, of New York and Nashville, an authority on Greek architecture, was selected to undertake this enviable and difficult task. Associated with him was George D. Nevins. The writers of this article were the sculptors of the Parthenon pediments.

In undertaking the restoration and recreation of the main sculptures of the Parthenon — the pediments — every available source of inspiration and information was sought and consulted, a thorough examination made of existing data upon the subject, and the opinions of artists and archaeologists, as well as the numerous conjectural restorations of the pediments, were reviewed and compared.

There are many different opinions as to the original sculptures of the temple. It must be remembered that forty-one feet, or nearly half the complete width, of the central portion of the eastern

end—the principal entrance to the temple—had been destroyed before Carrey made his drawings in 1674, antedating the siege by the Venetian General Morosini by eleven years.

Pausanias, in his description of Greece, written in the second century A. D., says of the pediments: "What is seen on the pediments on entering the temple (the eastern end) relates to the birth of Athena; at the back (i. e., in the western pediment) is the contest of Poseidon and Athena for the land." The principal motif is thus given us in each pediment and is almost universally agreed upon.

The foundation for our restoration was first, the fragments of the pediment sculptures, of which we had a complete collection of casts from the Elgin marbles. We naturally ranked the Carrey drawings second, as they are the first real records. Carrey showed enthusiasm and appreciation in his faithful portrayal, making no imaginary additions to complete the mutilated fragments; of priceless assistance also were the admirable works of E. H. Smith, Collignon, Michaelis and many other archeologists.



EASTERN PEDIMENT OF THE NASHVILLE PARTHENON.



## ART AND ARCHAEOLOGY

### THE EASTERN PEDIMENT

Beginning our description at the extreme left corner, we first see emerging from the depths of the ocean Helios the sun-god, driving a fiery team of four horses. The strength of expression of these horses' heads has never been excelled. Next in line we meet a powerful reclining youth, the object of many disputes, but in such excellent preservation and having so distinct an indication of a lion skin, there is no doubt that this was either Heracles or Theseus. But since only gods of major rank were permitted there, we decided in favor of Heracles. This is the only figure on the pediment the head of which was preserved in the original.

Then follows a group of two females, commonly called Demeter and Persephone. On the left Demeter, the loving mother, is amply proportioned. She expresses a rather cold indifference toward the central action, but lavishes all her affection upon her daughter. In striking contrast to her Persephone, with outstretched arms, shows unfeigned rapture and adoration, with all her interest toward the center.

Then follows the swift moving Iris, the messenger, and from this point begins the previously mentioned great gap of forty-one feet which extends far past the center of the gable. Since there is not the slightest record left as to the sculptural contents of this stretch, we were obliged to create the figures and groups in this part of the tympanum.

We placed Poseidon next, seated, but active enough to show his being thoroughly interested in the performance. Closely attached to him is little Hebe, in a pose of adoration and awe. Next to her we placed the goddess of love and beauty, Aphrodite.



ATHENA AS SCULPTURED FOR THE EASTERN PEDIMENT.

Here with a wild gesture recedes Hephaestos, the god of fire, starting back at the unexpected result of his daring deed. Never would he, at the birth of Athena, have dared to face his almighty father when launching such a furious assault upon his ambrosian head.

Approaching the main figure we discarded the theory of putting Zeus in the center of the pediment in a frontal posture, as the traces discovered by Sauer clearly indicate a profile position. Zeus, sitting in the center facing forward, would have required a depth of gable almost three times the existing depth of thirty-five inches. So we conceived him sitting sideways to the left of the center, measuring ten feet from head to base. The cold fact that the



GROUP FROM THE EASTERN PEDIMENT.

Ares or Mars in warlike posture, Artemis behind him, Hera looking on calmly while caressing her peacock, and finally the Young  
Hermes or Mercury, the messenger of the gods.

## ART AND ARCHAEOLOGY

size of the seated Zeus from the toe to the back of the chair measured over eight feet, silences, of course, all arguments that the Zeus of Phidias was seated in the center looking forward, as in the latter case over five feet of the eight would have protruded beyond the front edge of the tympanum. In modelling Zeus's head we were inspired by the beautiful marble head in the Boston Museum of Fine Arts, while ancient coins and the Puteal of Madrid helped us to select the pose.

Dividing the gable in half, we see emerging to the front Nike, goddess of victory, bestowing the golden laurel crown upon the ever-victorious Pallas Athena, goddess of wisdom, the brain-child of her illustrious sire, born fully grown and attired in her glittering regalia of helmet and arms.

Moving on, we now encounter actors diminishing in size as well as in importance, and first meet Ares, better known by his Latin name, Mars. Next to him, leaning forward, is the mighty huntress, proud and chaste Artemis. Reclining in a complacent mood, Hera fondles her proud bird, the peacock. Behind her stands Hermes, the messenger of the gods. Next appears Phoebus Apollo, the god of fine arts, poetry, music and medicine, lyre in hand, and against him leans Ganymede, the cup-bearer. This group closes our recreated composition for the forty-one-foot gap of missing figures, and from here to the corner we were assisted by the Elgin marbles in restoring the remainder of the pediment.

Here we have the beautiful group of the richly draped female figures of the Three Fates, perhaps the most inspiring creation of ancient sculpture: Clotho, Lachesis and Atropos, the disposers of life. Dipping down into the ocean, Selene, the moon-goddess, leads her

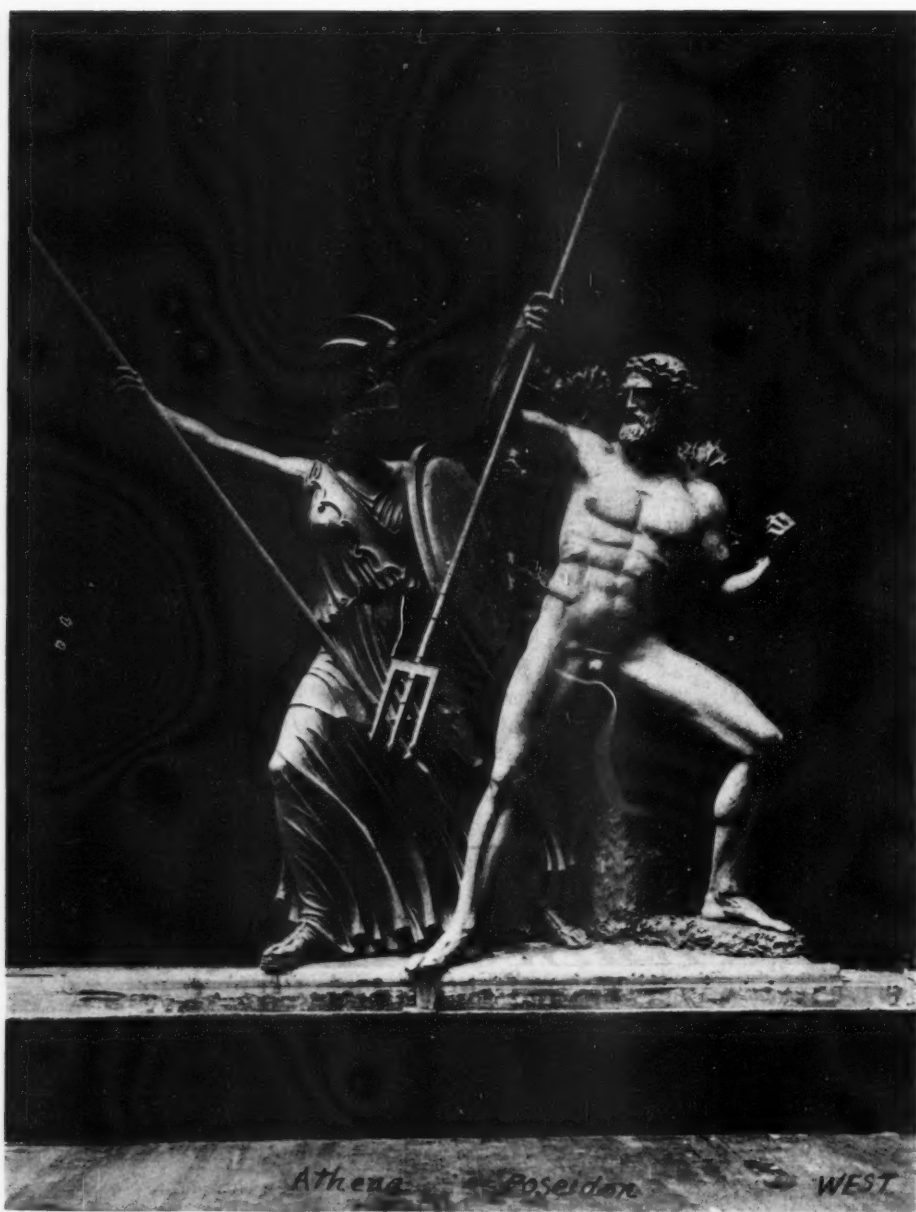
wearied team of horses to their well deserved rest. The spirit of Morning and Evening is wonderfully expressed in the horses' heads of the teams of Helios and Selene.

### THE WESTERN PEDIMENT

This pediment—basing our knowledge on the statement of Pausanius—contains the spirited contest between Athena and Poseidon for supremacy over Attica. The original consisted of twenty figures and four horses, and we are thoroughly acquainted with the subject through Carrey's drawings. A number of the figures, mostly badly mutilated, were still preserved in his time.

Beginning at the left corner again, we see a reclining male, nude, usually identified as that of the river-god, Ilyssos. If any figure of the whole pediment can claim the honor of having felt the chisel of Phidias, it surely is this one. Then follows an interval of about thirty inches—a space not wide enough to admit a figure. This space appears in Carrey's drawings. It is probable that Phidias felt it necessary to rest the eye of the beholder when surveying the long stretch of the pediment, so that the superimportance of the central group might not be lost. Correspondingly there was another space near the other end of the gable.

The next figure is universally recognized as being that of the old serpent, King Cecrops, who acted as umpire of the contest. There was no head or right arm on the figure, but what is left of this, together with the position of the body, indicates that this arm had been supported by a staff, the emblem of his office and dignity as judge of the contest. Closely attached to him we have his daughter, Pandrosos, whose head and left arm had to be restored.



POSEIDON AND ATHENA CLASHING FOR POSSESSION OF THE LAND, ON THE WESTERN PEDIMENT.

## ART AND ARCHAEOLOGY

Next, a seated female, of which there was not the slightest remnant left, was Herse, another daughter of Cecrops. Leaning against her was a lad, whom we presume might have been Eros, the god of Love. There was nothing left of him either. To the same group belongs the next figure, a standing female, Ag-

a male, as some archeologists had long so declared it. There were no fragments existent. The Carrey drawing of this figure is often mistaken because the long, flowing drapery of a charioteer's costume is similar to that worn by Greek women of that time. Accompanying the biga with outstretched



THE ERICHTHONIUS AND HERMES GROUP ON THE WESTERN PEDIMENT.

lauros, the third daughter of the old king; this figure also had to be newly created. Henceforward the actors in size, as well as in expression, seem to grow more and more in importance the nearer they move toward the center.

The following figure, a youth in the typical dress of a Greek charioteer, we believe was Erichthonios, the foster son of Athena, who brought his mother to the battle with her powerful foe. We are not alone in accepting this figure as

arms, caduceus in hand, moves the swift Hermes, the divine messenger. The greater part of his torso is in the Elgin collection. Of the pair of horses there are a few small and unrecognizable fragments left in the British Museum.

Passing them we now reach the climax of the scene. Athena was winner of the contest. The Elgin collection contains only the uppermost part of the torso, neck and back of the head, but fortunately, enough of the





A SIDE VIEW OF THE NASHVILLE PARTHENON SHOWING ITS CONSTRUCTION AS A TRUE PERISTYLE. THE METOPES ARE CONSPICUOUS EVEN THOUGH LACKING ALL COLOR.

breast to give us the exact dimensions of this figure, the height of which became eleven feet-three from the helmet-crest to the sole of the foot. Between Athena and Poseidon stands the olive tree, her gift to her Athenian worshippers.

Crossing his mighty trident with Athena's spear, Poseidon awaits an opening for a successful attack upon his youthful adversary. His thorax, the only part of the figure left to us, is an excellent example of god-like strength. The head and upper and lower extremities had to be restored. The height of the figure is ten feet-ten.

Next came the team of horses which brought Poseidon to the scene, but they had been lost long before Carrey made his drawings. The adjoining figure, a running female, a well-preserved torso with upper legs intact, was for many years erroneously placed in the eastern pediment, but in later years, with the help of Carrey's drawings, it was recognized as belonging in the western pediment and has at last received its proper place.

Beside her we see Poseidon's lovely

queen Amphitrite, riding on her dolphin and leading the team of horses that brought her spouse to the battleground. As usual this figure was without head, arms and legs, but the proportion of the later-discovered Weber-Laborde head convinced us that this was the original head of the figure. It remained hidden away until its recent discovery in a small private collection.

Following is a seated female figure with a child on each side. The Elgin marbles include the lap and legs of this figure. This piece of sculpture, like every figure in the pediments, carries a number of different names, according to the different opinions. We decided to call her Tyro, a sea-divinity, and her two children, Pelias and Neleus. The thorax of Peleus forms one of the Elgin marbles. No fragment of the other figures remains. Further on we behold a reclining female, Ino, upon whom Poseidon bestowed divinity and immortality, thus justifying her name of Leukothea, "the white goddess". Of this figure no remnant was left. On her lap she holds a young nude figure,

## ART AND ARCHAEOLOGY

misconceived by many as that of a girl. We believe this must have been Melicertes, her son, who was immortalized with his mother, assuming the name of Palaemon, "the Wrestler". As such, he became the protector of shipwrecked sailors. Nothing was left of him.

The adjoining figure, of which likewise nothing remained, was Thalassa, another sea-divinity. The powerful male torso following, we, with many others, believe may have been Cephissus, another river-god of Athens. Head, arms and feet were missing.

Close to him we see in the right corner a reclining female, possibly Calirrhœe, a nymph of the Athenian fountain. There is only a badly mutilated part of her figure preserved in the Elgin marble collection.

In years to come new discoveries will doubtless be made, changing the theories hitherto held by archeologists and artists respecting the composition of the pediments. But this reconstitution of the Parthenon in a new land will have amply served its purpose if it stimulates interest, research and appreciation of the flower of all architecture.



THE PARTHENON FROM ACROSS CENTENNIAL LAKE.

## NOTES AND COMMENTS

### PROPOSED FELLOWSHIP FOR RESEARCH IN THE HISTORY OF AMERICAN ART

The Committee on Colonial and National Art of the Archaeological Institute of America is prepared to assign a grant or fellowship of \$1,000 for the year 1927-28, for research in the history of art in the original area of the United States, either during the Colonial period or the early period of the Republic. The field of research may lie in architecture, painting, sculpture, or the crafts. This grant will be open to persons of unusual attainments in advanced study, as shown by the previous publication of contributions to knowledge of high merit, or by exceptional aptitude for research, who shall submit plans for their proposed study. It is the intention of the Committee to finance some work of permanent value which could not otherwise be accomplished. Accordingly applications will be entertained from established scholars, as well as from younger applicants. In any case candidates will be expected to have capacity for independent research, as distinct from supervised research ordinarily done toward the degree of Doctor of Philosophy. Projects which have already been begun, and in which the prospects of success can thus be more readily appraised, will be gladly entertained.

As it is the expectation that those applying will have completed their formal academic training, and be of responsible maturity, there is no requirement of residence in any seat of learning, neither is it requisite that an entire academic year be devoted exclusively to this study. On the other hand, the candidate would be expected to give his whole time to the work during the proposed period of study, which should be adequate to accomplish the object desired.

Applications giving particulars of the candidate's age, education, published work, and proposed plan of research should be sent to the Chairman, Memorial Hall, Fairmount Park, Philadelphia, as early as possible, at any rate before June 1st.

### AN UNKNOWN MILLET PORTRAIT

The picture reproduced on this page has unusual interest for all admirers of the work of the famous painter of the *Angelus*, Jean François Millet. It is a

crayon portrait of the painter's grandmother, never published before, and has been in possession of the family and one friend since it was drawn, late in the Sixties of the last century. A few weeks ago it arrived in America for sale, and is now in a private house in Washington. The owner is an elderly French widow of Cherbourg, who secured the drawing direct from the widow of Pierre Millet, the painter's brother, and kept it in her Norman home until a relative, knowing her financial condition, suggested sending it to America.

It is a strong, straightforward, uncompromising presentation of the old Norman peasant grandmother of the farming town of Greville, whose austere dignity and character had so profound an influence upon the whole family. There is evident also, in the perfect anatomical knowledge displayed in the way Millet has poised the brittle starched provincial cap and arranged the drapery of the voluminous shawl, his perfect familiarity and long study of the human head and body.

### THE SPANISH ARCHAEOLOGICAL CONTESTS

As announced in these pages last August, the ten-thousand-peseta prizes established by the Grandees of Spain every two years in honor of Cervantes, will close respectively February 1, 1928, and February 1, 1930. As the details previously published did not completely cover the conditions governing these exceedingly important

contests, the Duke of Fernan-Núñez, Dean of the Grandees, was asked for further particulars. In substance the conditions are as follows:

*Contest of 1928. SUBJECT: A Castle or Castles in Spain.* Essays may be submitted at any time up to February 1, 1928, by which time they must have been received in Madrid. The award will be made by May 1, 1928.

*Conditions:* The subject may be considered to cover any single castle or any castles situated within Spanish territory, without limitation as to date of origin, period of importance, size or ownership (i. e., whether privately owned by an individual, a Corporation or an entity of any sort, or the property of the Crown), it being always understood that each essay must deal with both the historic and archaeological aspects. With regard to the racial origin of the castle or castles considered, they need be only such as to have had a part in the formation



THE PAINTER'S GRANDMOTHER. A HITHERTO UNKNOWN PORTRAIT IN CRAYON BY JEAN FRANÇOIS MILLET.

## ART AND ARCHAEOLOGY

of the Spanish nation. This does not of itself preclude consideration of essays covering castles outside of Spain proper, provided the countries in which they were located belonged to the Spanish monarchy, and provided the history of the castle studied had a direct relation to the Spanish domination.

All papers must be written in the Spanish language, must be strictly original work, and must never have been published either in whole or in part in any language. No restrictions are laid upon the contestants as to length, which will not affect the final judgment, except in case more than one essay of remarkable excellence is received. Under such conditions it is logical to assume the award will go to the contestant presenting the most important and extended work.

So long as the studies deal with the subject seriously, any sort of treatment is eligible for the prize, within the bounds of good morals and patriotism. Papers may be popular, semi-technical or highly technical, and the Grantees of Spain have no wish to prescribe any form or manner of presentation, but leave all contestants free and unhampered.

The principal points upon which competing papers will be judged are their historical and archaeological accuracy and completeness, the difficulties overcome in their preparation, the concrete facts disclosed and knowledge of the general subject displayed, and the form, style and dignity of presentation. It is, however, obvious that while the antiquity of the castle or castles considered has little direct bearing upon the success of a manuscript, it is nevertheless true that the older the castle and the greater the obstacles overcome in presenting its story, the greater the weight of the work.

*Contest of 1930. SUBJECT: The Viceroyalties of New Spain or Peru.* The same general conditions govern this second contest as apply to the first. Papers may be submitted up to February 1, 1930, and the award will be announced May 1 of the same year.

All essays will be eligible which embrace both Governments as well as those dealing with either one or the other, or which consider the reign of a Viceroy only, keeping in mind always the historical, social and political points of view.

In both contests all communications should be addressed Al Excmo Sr. Decano de la Grandeza, Duque de Fernan-Núñez, calle de Santa Isabel, 43, Madrid, España, and must bear fully prepaid postage. Competitors are advised to retain copies of their work. All

rights to the successful manuscripts will be retained by the Grantees of Spain.

Each manuscript must be signed with a pseudonym, and accompanied by a letter, sealed with wax, inscribed with the title of the MS and the pseudonym, and containing the author's name and address.

*[For the information of possible contestants it may be pointed out that there is no existing work in English on the general subject of Spanish castles, and only a very limited survey of this fascinating theme in two or three Spanish texts, most of which are entirely inadequate. The theme, accordingly, presents unusual opportunities for a work of distinction and original research in an entirely new field whose possibilities for the archaeologist and historian are so broad as to defy classification in brief. The amazingly rich archives in the Spanish secular and religious libraries are replete with clues, but the investigation must be carried on in situ as well, and beyond doubt a considerable part of it will be genuinely pioneer work.]*

### CREDIT

Through an unfortunate oversight in making up the April issue of ART AND ARCHAEOLOGY, the photographs illustrating Dr. Nihlén's article on "Visby: Capital of the Baltic Crete", were not credited. They were used by courtesy of The American-Swedish News Exchange, to which apologies are cheerfully made for the accidental omission.

### NEW ORLEANS DEDICATES A NEW FRANKLIN STATUE

Readers of ART AND ARCHAEOLOGY will be interested to learn of the gift made by a fellow subscriber and Patron of the Archaeological Society of Washington, Henry Wadsworth Gustine, to the City of New Orleans last October. Mr. Gustine, who has passed

the traditional four score, has been a life-long admirer of Benjamin Franklin, and his gift took the form of a bronze statue of the great economist and lover of his fellow men. The unveiling and dedication was arranged to take place on Mr. Gustine's eighty-ninth birthday. The usual formalities were observed, with the entire student body of the Benjamin Franklin School in attendance and carrying flags. After the statue was unveiled by Mr. Gustine's cousin, Miss Ethel Arbor Chase, Mayor O'Keefe accepted it on behalf of the city and presented Mr. Gustine with a gold key to the city. Incidental to the ceremonies was the banquet given by the Association of Commerce the following evening, at which Mr. Gustine—who, by the way, is a Union veteran and staunch G. A. R. man—was the guest of honor.



THE BENJAMIN FRANKLIN STATUE PRESENTED TO THE CITY OF NEW ORLEANS BY HENRY WADSWORTH GUSTINE, AND UNVEILED ON THE DONOR'S 89TH BIRTHDAY.



## ART AND ARCHAEOLOGY

### REMARKABLE FINDS CLOSE SEASON AT UR

Work for the season at Ur of the Chaldees closed on February 19, and Prof. Woolley, head of the Joint Expedition of the British Museum and the University of Pennsylvania, reports that it became clearer as work went on, "first that every advance into the mound brought us to a richer part of the cemetery, secondly that we were dealing with three different periods represented by a stratification much better preserved in the area now being dug than where we began our excavations.

"In the topmost level we find graves—only a few are left—which can be dated to about 2600 B. C. In two of them occurred cylinder-seals inscribed with the names of members of the household of the daughter of Sargon of Akkad; the lady became High Priestess of the Moon God at Ur and dedicated in the temple of Ningal an alabaster relief which was one of the prizes of our last season. Below these graves came others similar in character but earlier in date; the dead were laid in coffins of basket-work or more simply, in holes lined with matting, but the objects deposited with them differ from those of the upper stratum. From this level we obtained a historical document of the first importance, nothing less than the lapis lazuli cylinder-seal of Nin-Kur-Nin the wife of Mesannipadda, founder of the First Dynasty of Ur. Three years ago at Tell el Obeid the Expedition discovered the foundation-tablet and gold seal of A-an-ni-pad-da, the second king of the dynasty, and thereby restored to history a line of kings often regarded as mythical. Now A-an-ni-pad-da's father becomes a real person attested by material proof and at the same time we gain an approximate date for our second level; the cylinder belongs to the end of the series and the graves fall between 3200 and 3100 B. C.

"Below these comes a blank stratum and then a distinct series of graves much older and much richer than the rest. With them are associated clay tablets inscribed with a semi-pictographic script and seals bearing the names of kings unrecorded in any history; the difference in level and the change in writing both demand a considerable lapse of time and the lower graves must be as early as 3500 B. C. As for their richness, it is enough to say that for three weeks not a day passed without gold objects being found.

"It is impossible nowadays to speak of 'rich tombs' without evoking a memory of the marvellous treasures of Tutankhamen. In the nature of things Mesopotamia can never produce such furniture as filled the rock-hewn hermetically sealed chambers of Thebes. Here whatever offerings accompanied the dead man to his grave were but laid between two spread mats with earth heaped above: the mats decayed and the objects, crushed beneath eighteen feet of soil, have for thousands of years suffered from the chemical action set up by damp and salt; wood perishes, leaving little or no trace of itself, silver and copper may corrode to dust, even stone does not always escape corruption, and only gold triumphantly resists. Obviously the comparison with Egypt is unfair; and yet we can say that from the wreckage of these graves come objects which although 2000 years older than Tutankhamen, rival even his treasures in artistic merit and in skill of craftsmanship.

"One of our best things is a fragment of inlay work consisting of eight shell plaques four of which are decorated with linear patterns, four most delicately engraved with animal figures. The engraved lines are filled in with color, black for the animals and red for

the conventional background, and the plaques are framed with narrow borders of pink limestone and lapis lazuli. More elaborate than this but less artistic is what one is inclined to call a royal gaming-board; it comes from one of the earliest graves of all. But the richest grave—if indeed it is all one grave—was found at the very end of the season, so late that to finish it we were compelled to keep ten men at work after the rest of the gang had been dismissed. At a depth of eighteen feet we came on a hoard of copper tools and weapons lying between two of the filmy streaks of white which indicate matting; there were complete sets of chisels and bundles of heavy spear-heads and with these, two chisels and a spear-head of bright gold. We followed up the matting over an area vastly greater than that of any tomb yet found, and came upon increasing quantities of copper weapons, more spears, arrows by the quiverful, lance-points, a mace, axe-heads, parts of bows and other things which we could not identify. Then there lay scattered in the soil beads and pendants of polished carnelian, lapis and gold, some of them exquisitely worked; then the gold binding of a bow; then an adze of solid gold, its handle of wood covered with gesso painted red and bound with thin gold; and lastly, lying apart, a silver baldric to which was attached a golden 'vanity-case' enriched with filigree work and containing intact its tiny tweezers, spoon and stiletto, all of gold hung on a silver ring, and a dagger which was the season's crowning reward. The hilt is of one piece of deep-coloured lapis lazuli studded with gold, the blade of burnished gold; the sheath is of solid gold, the back plain except for two lines of simple beading, but the front entirely covered with an intricate design in filigree. It is in perfect condition, and to see it gradually emerging from the heavy clinging soil was well worth a year's labour. Produced at any date it would have been a marvel of design and workmanship; it is astonishing indeed when we realize that it actually was made nearly 5500 years ago and is one of the oldest known examples of the goldsmith's art."

[Concluded from Page 223.]

portraits, and we can recognize in each the same cherub who is touching the lion's mane in the *Age of Gold*. Perhaps not a handsome boy, but surely charming; a bit roguish, a real boy, and a guarantee against celestial ennui.

The selection of these three saints is no fortuitous. Santa Barbara is outstanding in the history of the Church as one of the virgin patronesses of Christendom, Santa Prisca as a very early martyr, and Santa Lucia as one of the four great virgins of the Latin Church. Of such is the Kingdom of Heaven—on the Calendar of the Saints and on the canvas of the painter,—glorified in the one case by transcendent faith; in the other, by transcendent genius.



## GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

### A

- an"te-lu'can:** literally, before dawn, as, the early Christians' worship.
- an"te-mu'ral:** a barbican or other outwork of mediaeval fortifications.
- An-te'nor:** (1) an Athen. sculptor of the VIth cent., B. C., who cast the bronze statues of Aristogiton and Harmodius; (2) a legendary Trojan character in the Iliad who advised the return of Helen to Menelaus and was scorned by Pausanius and subsequent writers as the traitor who let the Greeks into Troy.
- An-te-op'o-lis:** the Gr. name of the Eg. city and nome of Sheshotep.
- An-te-ros:** in Gr. myth., the god opposed to Eros, and who acted as avenger of slighted loves.
- an'tes:** plural. Cf. *anta*, *antae*.
- an'te-script:** in Ro. anc. hist., one of the picked soldiers of the "colorguard", who marched before and defended the standards of the army.
- an'te-tem'ple:** in archit., the narthex or open vestibule of an early church.
- an-the'mi-on:** (1) in Gr. art and archit., a conventionalized floral or leaf form used as a pattern in decorative designs; (2) a similar decorative feature in Persian ceramics; often called the "honeysuckle ornament".
- An-the'mi-us:** the Gr. mathematician and architect of the IVth cent., who produced in Justinian's reign the first plans for the church of Sancta Sophia in Constantinople which displayed his originality, daring, and ignorance of architectonics; he also developed the first practical use of the mathematical conception of the directrix.
- An'thes-te'ri-a:** one of the four Dionysian festivals in anc. Athens, held yearly the 11th, 12th, 13th of the month Anthesterion (Feb.-Mar.); it celebrated the advent of spring and the maturity of the wine barrelled at the vintage of the preceding year.
- an'thro-pog'e-ny:** that department of anthropology devoted to the origin and development of man.
- an'thro-po-ge-og'ra-phy:** geography which deals with the earth in its relation to man.
- an'thro-pog'ra-phy:** that department of anthropology devoted to a descriptive consideration of man, his geographical distribution, variations and peculiarities.
- an'thro-poid:** resembling man; the Simiidae (apes), who most nearly resemble man in the animal world.
- an'thro-pol'o-gy:** the science of man as a unit in the animal world; a very broad and comprehensive science, generally divided into two main sections which embrace (a) the natural history of man (this includes physical anthropology, ontogeny, anatomy, physiology, anthropometry, psychology and ethnology), and (b) the cultural history of the race, in which archaeology now occupies the foremost place.
- an'thro-pom'e-try:** measurement of the human body for identification of individuals; discovered and systematized by Alphonse Bertillon, with five measurements as the basis of the system.
- an'thro-po-mor'phic:** possessed of human characteristics, peculiarities or sometimes form. **an-thropomorphous.**

- an'thro-po-mor'phism:** the attribution of either human form or characteristics, or both, to God or the gods; sometimes applied to objects in Nature.
- an'ti:** an aromatic gum or incense formerly imported into Egypt from Arabia, and for a long period the chief article of commerce between the two.
- An'ti:** the nomadic tribe dwelling between Kush and the Thebaid and referred to on Eg. monuments as the Petti.
- An'ti-clei'a:** Odysseus' mother; daughter of Autolycus and wife of Laertes.
- An-tig'o-ne:** in Gr. myth. and drama, daughter of Oedipus and Jocasta; a type of universal filial piety and devotion.
- An-tig'o-nus:** (1) *Cyclops* (so-called because he had lost one eye), a Macedonian king of the IVth cent., B. C., who was one of Alexander the Great's generals; (2) **A. Gonatus**, his grandson, also king of Macedonia, a warrior and statesman greatly beloved by his people for his probity and as a patron of the arts and letters.
- An-til'o-chus:** in Gr. myth., the son of King Nestor of Pylos and suitor of Helen; killed at Troy by Memnon in saving his father's life, and avenged by Achilles.
- An-tin'o-e:** the anc. Eg. town of Dimast, chief place of the Antinoite nome of Middle Egypt; also known as Besa.
- An-tin'o-us:** (1) Gr. myth., the leader and most arrogant of the suitors of Penelope, and first victim of Odysseus' wrath; (2) a favorite page of Hadrian; drowned himself in the Nile at Besa, 122 A. D.; deified by the emperor's orders as the perfect type of youthful beauty, and commemorated by medals, coins, statues, etc.
- An'ti-och:** any one of the 16 cities of this name founded by Hellenistic kings, the most noted being the former capital of Syria, called the "Queen of the East", established by Seleucus Nicator about B. C. 300, and **Pisidian A.**, built by the same monarch and often referred to in Ro. times as Caesarea.
- An-ti'o-chus:** the dynastic name of 13 kings of the Seleucid line in the Near East and Mesopotamia, the best known being **A. Epiphanes** (B. C. 175-164) of Syria, and **A. the Great**, king of Syria, Babylonia and a large part of Asia Minor (B. C. 223-187).
- An-ti'o-pe:** (1) in Gr. myth., mother of the twins Zethus and Amphiion and heroine of the wild bull legend; (2) daughter of Ares, sister of the Queen of the Amazons and wife of Theseus.
- An-tip'a-ter:** a Macedonian general in Alexander's army, and after his death regent first of Macedonia, then of the whole empire (B. C. 398-320).
- An-tiph'a-nes:** a noted Middle Attic comic poet (c. B. C. 408-334) who left more than 200 known comedies the titles and parts of which are preserved.
- An-tiph'a-tes:** (1) in Gr. myth., the king of the cannibal Laestrygonians; (2) the son of Sarpedon, whom Turnus killed.
- An'tiph-on:** born B. C. 480 in Rhamnus, Attica; the first of the "ten" noted Attic orators and regarded as the founder of political oratory.
- An-tis'the-nes:** (B. C. 444-365) a Gr. philosopher and founder of the Cynic doctrine and school.
- an-tis'tro-phe:** in Gr. literature, the alternate lines of an ode, in response to the strophe, sung by the chorus in its returning movement from west to east; hence, a reply or balance in form and statement.

## BOOK CRITIQUES

*A Short History of Art.* By André Blum, translated from the French, and edited and enlarged by R. R. Tatlock. Pp. xiv, 291. 250 plates, 85 illustrations in the text. Charles Scribner's Sons, New York. 1927. \$7.50, net.

The difficulties involved in writing anything like a correct and comprehensive general history of art are so obvious that the author of such a work who meets with anything like success deserves commendation. Yet although the present offering, which has had an unusual degree of popularity in the author's native France, possesses many excellences, it is disappointing in some respects. It was to be expected, moreover, that under the editorship of so distinguished a connoisseur and critic as Mr. Tatlock, the volume would contain few, if any, crudities. Unfortunately, the first section in particular and many pages in general display clear evidence of a translator who could not altogether divorce the French from the American or English idiom. Carelessness with many names, annoying difficulties with spelling, punctuation which indicates a horror of the useful comma, all detract from the pleasure of the reader. Proper names are harshly dealt with in the earlier chapters. We are given Segusta (for Segesta), Mardock (for Marduk), Chiraz instead of the usual Shiraz, Al-mansu in one place and a few pages later Al-Mansur; and on pages close together Grenada and Granada. Truly, as was recently pointed out in *The Quest For The Perfect Book*, the old-time proofreader has vanished from the face of the earth.

The chapters dealing with prehistoric and early art are among the best. It is, naturally, simpler to give careful attention to a small corpus of evidence than to the enormous bulk of available data on historic art. Adequate treatment is given the early historic period we are just beginning to learn something about, but it is interesting to note that the discoveries made this winter by Prof. Leonard Woolley of the Joint Expedition of the British Museum and the University of Pennsylvania [printed elsewhere in this issue] carry the story of Chaldea back considerably farther than the period known by M. Blum.

Designed as a link between the mere outline histories and the detailed works in many volumes, the present book necessarily briefs almost every statement. That, however, is not an acceptable excuse for its weak presentation of such towering figures as Raphael and Michael Angelo, Greco and Velasquez. Mi-

chael Angelo, it is true, appears in many places and guises—as sculptor and painter, decorator and architect—but in none of them is he treated with that keen logic and penetration we have come to expect confidently from a Frenchman. This same weakness and lack of adequacy is to be encountered in the unsatisfactory treatment of Saracenic art. Either M. Blum does not know, or considers it not worth while to point out, the influence of their own habits of tent-life on the Saracens' architecture once they became city denizens. Nor does he make any mention the present reviewer could discover, of the textile influences so evident to the student in Saracenic mural decoration and general art.

Some of the statements are distinctly out of the ordinary. "John" van Eyck strikes one curiously. That the anomalous architecture of the château of Chambord presents "an ideal symmetry of the new spirit" in the structural design of the period by no means conveys either its astonishing effect or its technical absurdity. The most adequate handling is reserved for Rembrandt, whom the author evidently admires greatly. Taken as a whole, this uneven and badly edited volume will be of use chiefly as a reasoned catalogue full of good illustrations. It should serve the purpose of its author as a link in the artistic chain, provided one is not too anxious for a genuinely analytical presentation.

ARTHUR STANLEY RIGGS.

*Greek Fictile Revetments in the Archaic Period.* By E. Douglas Van Buren. Pp. xx, 208. 39 plates, one in color. John Murray, London. 1926. 24 shillings.

Mrs. Van Buren has devoted years of study to an interesting group of ancient objects, namely, terra cotta revetments of early buildings. These revetments served the practical purpose of protecting the structure they covered but, like all Greek productions, they were also decorative, and are found to be adorned with a large variety of geometric and figure motives. They are therefore often in themselves beautiful, and are important as reflecting the art of their period and locality.

Her researches have been published by the author in three books, of which the two earlier volumes cover the districts of Etruria and Latium, of Sicily and Magna Græcia. The present work deals with the material from Greece. This material is very abundant and has been discovered on a large number of

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Greek sites. It is so exhaustively treated that this brief review can do little more than state the scope of the work.

The book is divided into two main parts of which the first is devoted to the sites where the objects have been found, arranged in alphabetical order. A short but sufficient discussion of the material from each place is presented. The second part is a catalogue of the terra cottas grouped according to their architectural character. An important element in a comprehensive study of this kind is the opportunity it affords for a comparative survey of the field in a broad way. In this the student is assisted by a comparative table in which the terra cottas are graphically listed by structural groups with the places of their origin, in parallel columns.

The question of illustration can only be considered in its relation to the cost of production of the book, and consequently to the price for which it can be sold. There are 145 figures grouped in 39 plates. One wishes that there were more and also that some of the photographs had been clearer.

The book will be of great value to architects and to students of ornament, and will be indispensable to archaeologists because of its wealth of comparative material. The author is to be congratulated on the happy termination of her laborious researches.

T. LESLIE SHEAR.

*Rainbow Countries of Central America.* By Wallace Thompson. Pp. xi, 284. 30 illustrations, 1 map. E. P. Dutton & Co., New York. 1926. \$5.

In the present admirable book, Wallace Thompson brings to his task the trained eye and pen of a journalist of long experience, through training and culture. The picture he paints is composed not only with an eye for its total effect and balance, but for quick and sympathetic comprehension by the least informed reader. His striking title is justified by his clear, well-organized, picturesque presentation. His facts are well nigh encyclopaedic, his sympathy with his general subject marked but quietly restrained, and his method of writing straightforward and free from any mannerisms. In a word, he sets forth simply and adequately exactly what every North American ought to know about the republics of Costa Rica, Nicaragua, Honduras, Salvador and Guatemala.

The life of each; the quaint and delightful Indian and Spanish customs and peoples; the gamut of contrasts from snow-capped volcanic peaks to slumbrous tropical plantations, where archaic idols of unknown significance dream away the lazy years in the fields or stern-faced priests of vanished ages mutely tell on sculptured column and wall of a civilization that is no more; the modern railroads and age-old difficulties of transportation; the colors and sounds; the human backgrounds and the educational difficulties; "the pageant of agriculture" and the political and financial conditions—all these and much more make up a volume which should be in the hands of every member of Congress and of every American of whatever station who cares anything about a region in which North American statecraft and influence will be more and more concerned with every year.

It is a pity that space prevents quoting from one of the most quotable of recent books, except for one or two brief passages. In one chapter Mr. Thompson points out that "The relationship, geographically, of Central America to the United States is of immense significance, as the map tells us eloquently. . . . The world outside . . . may not like that preponderance of American influence in Central America, but that influence is as vital to the security of the relations of the outside world as to Central America itself. Geography has created that relationship, and the same forces have made it practicable for good." Again he declares that "Central America could not progress unless the United States were its friend", and in another place, dwelling upon the past in Guatemala: "Antigua tells us always but one story, the wisdom and the solidity of those Spaniards who loved this country as we love it. Only they proved their love in ways beyond mere feasting their eyes and warming their lonely souls, as we do. They built it into the modern land which it was in those days, as this great city proves beyond cavil, even in its ruins."

With our present relations toward all our American neighbors what they are today, Mr. Thompson may be credited with having done a useful, a wise and a very kindly thing for both regions. His work should help to clear the diplomatic skies and go far toward rendering mutual understanding and helpfulness quicker and more *simpático*.

A. S. R.

## ART AND ARCHAEOLOGY

*Ancient Furniture: A History of Greek, Etruscan and Roman Furniture*, by Gisela M. A. Richter; with an Appendix by Albert W. Barker. Pp. xxviii, 191. 364 illustrations, plans and diagrams. Oxford University Press, New York. 1925. \$35.

This volume on *Ancient Furniture*, with its clear descriptions, its wealth of beautiful and significant illustrations, its ornate typography and its general attractiveness, sets a high standard of excellence in both scholarship and book-making. It is a sumptuous work, the product of unremitting industry and sustained enthusiasm. I find it a great pleasure merely to turn over the pages and look at the illustrations. Classical scholarship is deeply in debt to Miss Richter for presenting to us more clearly and fully than has ever been done before, a picture of an interesting aspect of ancient life. Horace tells us that not to everyone was it given to visit Corinth; today the printing press and the camera are bringing Greece to us.

Miss Richter discusses chairs, stools, couches, tables and chests. She has picked out the distinctive characteristics of the various kinds of furniture and classified them with the precision of a scientist differentiating species. The greatest variations and modifications naturally occur in the legs, which are carved to represent animals or else are rectangular or turned.

But little wood survives from antiquity. For Greek furniture, which is discussed at greatest length, many interesting items of information have been drawn from that fathomless source of knowledge of Greek life, the vase. Other monuments, in stone or terra cotta, have likewise been used to good advantage.

To the famous chest of Cypselus, the decoration of which is described at length by Pausanias (5.17.5-5.19.), but one paragraph is devoted, since the account gives no details of construction. Anyone who reads the description will, however, have a heightened appreciation of Greek craftsmanship. A lengthy study of the chest has been made by H. S. Jones. (*The Chest of Kypselos, The Journal of Hellenic Studies*, 14.30-80.) In a long folding plate he reconstructs the bands of figures and scenes.

Some idea of the luxury of Greek furniture during the second century B. C.—the first time the Romans had the leisure and inclination to acquire and imitate it—may be gained from a passage in Polybius (31.3). He says that in a

procession during a festival given at Daphne, near Antioch, by Antiochus Epiphanes, there were two hundred women sprinkling unguents from gold boxes, eighty women sitting in litters with gold feet, and five hundred in litters with silver feet.

Etruscan furniture, since it repeats the forms of the Greek, has but few pages devoted to it. As for Rome, she "took over what was more or less a played-out theme, and, having few artistic ideas herself, repeated or elaborated the ideas she found ready to her hand".

"Canting" furniture seems to have been the innovation of a Roman. Upon three benches in the Naples Museum, which are decorated with heads and hoofs of *vaccæ*, is found the inscription, M. NIGIDIUS VACCULA P. S. (See *Real Museo Borbonico*, II, Pl. 54.)

The technique of wood-working is well treated. A few words might have been added here about ancient ideas as to the proper times for cutting timber in order to facilitate seasoning. Some of the original wood of the Temple of Mars Ultor was excellently preserved as late as the sixteenth century (*Thédenat, Le Forum Romain*, 372). In the *Classical Weekly*, 17.107, I have collected a few references on the proper seasons for cutting wood.

In an Appendix to Miss Richter's volume will be found a number of valuable Scale Drawings of Greek Furniture, by Dr. Albert W. Barker.

There are but few infelicities in the book. "The Berlin and one of the Naples couches" (130) is in urgent need of correction. The spelling Grammichele occurs in the legend of Figure 18 and Grammicheli in the text on page 11. On page 127 the two references to Figure 303 seem to imply that the original is in both the Capitoline and Naples museums. The Museo delle Terme (132) is now called Museo Nazionale.

It may not be out of place to note that ancient furniture has left some traces in our vocabulary, e. g. 'throne,' 'bed of Procrustes,' *ex cathedra*.

There have appeared in the last few years a number of excellent treatments of ancient private life. Fine as they are, they will have to be rewritten if several other scholars publish books as authoritative and as enticing as Miss Richter's. It is a remarkable achievement.

EUGENE S. MCCARTNEY.

The price stated in the April issue (page 192) for the *Studio Handbook, Letter and Design*, by Samuel Welo, was unfortunately incorrect. The price of this excellent manual is \$3, not \$2.



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